

# Stabat Mater speciosa

Zdeněk Pololáník  
(\* 1935)





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Allegro non troppo

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Organ (with grand staff), Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in common time (C) and features dynamic markings such as *mf*, *f*, *fp*, and *p*. The Organ part is particularly prominent, with complex chordal textures. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The string section (Violins, Viola, Violoncello, Contrabass) provides a rhythmic and harmonic foundation, with some parts playing sustained notes or simple rhythmic patterns. The Flute and Oboe parts have melodic lines with some grace notes and slurs. The Organ part has a melodic line in the right hand and a supporting bass line in the left hand.

4 *f* rit. *A tempo*

*mf* Sta - bat Ma - ter spe - ci - o -

*mf* Sta - bat Ma - ter spe - ci - o -

*mf* Sta - bat Ma - ter spe - ci - o -

*mf* Sta - bat Ma - ter spe - ci - o -

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

Two empty musical staves, likely for vocal parts, positioned at the top of the page.

Two empty musical staves, likely for piano accompaniment, positioned below the vocal staves.

Musical staff with lyrics: sa iux - ta foe - num. The staff shows a melodic line with a fermata over the first measure and a dynamic marking of *mf*.

Musical staff with lyrics: sa iux - ta, iux - ta foe - num gau - di - o - sa. The staff shows a melodic line with a dynamic marking of *mf*.

Musical staff with lyrics: sa, spe - ci - o - sa iux - ta foe - num, iux - ta foe - num gau - di - o - sa. The staff includes a *marc.* (marcato) marking and a dynamic marking of *mf*.

Musical staff with lyrics: sa iux - ta foe - num gau - di - o - sa, . The staff shows a melodic line with a dynamic marking of *mf*.

Four staves of piano accompaniment, including two treble clef staves and two bass clef staves, with various musical notations and dynamic markings.

Two staves of piano accompaniment, one treble clef and one bass clef, with various musical notations and dynamic markings.

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gau - di - o - - sa dum ia - ce - bat,

gau - - di - - o - - sa dum ia - ce - bat,

Sta - bat Ma - ter spe - ci - o - sa iux - ta foe - num gau - di - o - sa dum ia - ce - bat,

gau - - di - - o - - sa dum ia - ce - bat,

*pizz.* *arco*

*pizz.*

Two systems of empty musical staves. The first system consists of two treble clef staves. The second system consists of a grand staff with a treble clef and a bass clef.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "dum ia - ce - bat par - vu - lus, dum ia - ce - bat par - vu - lus, dum ia - ce - bat par - vu -". Dynamics include *f* and *mp*.

Five piano accompaniment staves (Right Hand Treble, Left Hand Bass, and three additional staves). Dynamics include *f* and *mp*. A trill is marked in the second measure of the second staff.

Two grand staff systems for piano accompaniment. Dynamics include *f* and *mp*.

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*p*

*mf*

*p* *mf*

lus. Cu-ius a-ni - mam gau - den-tem lae - ta-bun-dam et fer -

-lus. Cu-ius a-ni - mam gau - den-tem lae - ta-bun-dam et fer -

lus. Cu-ius a-ni - mam gau - den-tem lae - ta-bun-dam et fer -

lus. Cu-ius a-ni - mam gau - den-tem lae - ta-bun-dam et fer -

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

mf mp

p mf p

p p

-ven-tem per-tran-si-vit iu - bi - lus, per-tran-si-vit iu - bi - lus.

p p

ven-tem per-tran-si-vit iu - bi - lus, per-tran-si-vit iu - bi - lus.

p p

-ven-tem per-tran-si-vit iu - bi - lus, per-tran-si-vit iu - bi - lus.

p p

ven-tem per-tran-si-vit iu - bi - lus, per-tran-si-vit iu - bi - lus.

p p p p p

p p

First system of musical notation. It features a vocal line in the upper staff with dynamics *mf* and *p*, and a piano accompaniment in the lower staff with dynamic *p*. The time signature is 4/4.

Second system consisting of empty musical staves for vocal and piano parts.

Vocal line for the first voice part. Lyrics: O quam lae - ta et be - a - ta fu - it il - la im - ma - cu - la - ta. Dynamics: *p*, *mf*.

Vocal line for the second voice part. Lyrics: O quam lae - ta et be - a - ta fu - it il - la im - ma - cu - la - ta. Dynamics: *p*, *mf*.

Vocal line for the third voice part. Lyrics: O quam lae - ta et be - a - ta fu - it il - la im - ma - cu - la - ta. Dynamics: *p*, *mf*, *marc.*.

Bass line for the first voice part. Lyrics: O quam lae - ta et be - a - ta fu - it il - la. Dynamics: *p*, *mf*.

Piano accompaniment for the first system, including treble and bass staves with various dynamics like *p* and *mf*.

Piano accompaniment for the second system, including treble and bass staves with dynamics *p* and *mf*.

35 *mp* *p* *mp*

*mp* *mf*

Ma - ter u - ni - ge - ni - ti!

Ma - ter u - ni - ge - ni - ti! *mf* Quae gau - de - bat et ri - de - bat,

Ma - ter u - ni - ge - ni - ti!

Ma - ter u - ni - ge - ni - ti.

*mf*

*mf* *mf* *mf* *mf*

*mf*

*mf*

39 *f*

*f*

*f*

*f*

Ped.

*f*

e - xul - ta - bat cum vi - de - bat na - ti par - tum in - cli - ti.

*f*

*f*

*f*

*f*

*f*  $\flat$

*f*

The first system of music consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal staves contain rests. The piano accompaniment features a complex harmonic structure with various chords and melodic lines in both hands.

The second system continues the piano accompaniment from the first system, showing further development of the harmonic and melodic material.

The third system consists of two vocal staves, both containing rests.

The fourth system consists of two vocal staves, both containing rests.

The fifth system consists of two vocal staves, both containing rests.

The sixth system features a vocal line in the bass clef with the following lyrics: "Quis est, qui non gau- de - ret, Chri-sti Ma-trem si vi - de-ret in tan-to so - la - ti - o?".

The seventh system includes piano accompaniment and performance instructions. The left hand is marked "pizz." (pizzicato) and the right hand is marked "arco" (arco). The music features a mix of chords and melodic fragments.

The eighth system continues the piano accompaniment, showing further development of the harmonic and melodic material.

46

ff rit.

cresc. ff

ff

Chri-sti Ma-trem con-tem-pla-ri lu - den - tem cum Fi - li - o?

ff

Chri-sti Ma-trem con-tem-pla-ri lu - den - tem cum Fi - li - o?

cresc. ff

Quis non pos-set col-lae-ta - ri lu - den - tem cum Fi - li - o?

cresc. ff

Quis non pos-set col-lae-ta - ri lu - den - tem cum Fi - li - o?

cresc. ff

cresc. ff

*poco meno in tempo*

The musical score is arranged in systems. The first system shows the piano introduction with a *pp* dynamic. The second system features four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics: "Pro pec - ca - tis su - ae gen - tis Chri - stum vi - dit". The vocal parts are marked with *pp* and *mp*. The piano accompaniment continues with *pp* and *mp* dynamics. The third system shows the continuation of the piano accompaniment with *mp* dynamics. The fourth system shows the continuation of the piano accompaniment with *pp* and *mp* dynamics.

First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

Piano accompaniment for the second system, showing the left and right hand parts.

cum iu - men - tis, et al - go - ri sub - di - tum, et al - go - ri sub - di - tum. Vi - dit su - um

cum iu - men - tis, et al - go - ri sub - di - tum, et al - go - ri sub - di - tum. Vi - dit su - um

cum iu - men - tis, et al - go - ri sub - di - tum, et al - go - ri sub - di - tum. Vi - dit su - um

cum iu - men - tis, et al - go - ri sub - di - tum, et al - go - ri sub - di - tum. Vi - dit

Third system of musical notation, including vocal staves and piano accompaniment. Dynamics include *ppp* (pianississimo) and *p* (piano).

Piano accompaniment for the fourth system, showing the left and right hand parts.

61 *pp*

*pp*

*pp*

*pp* *p*

dul - cem na - tum va - gi - en - tum a - do - ra - tum vi - li di - ver - so - ri - o.

*pp* *p* *marc.*

dul - cem na - tum va - gi - en - tum a - do - ra - tum vi - li di - ver - so - ri - o, vi - li di - ver - so - ri - o.

*pp* *p*

<sup>8</sup> dul - cem na - tum va - gi - en - tum a - do - ra - tum vi - li di - ver - so - ri - o.

*pp* *p*

na - tum va - gi - en - tum a - do - ra - tum di - ver - so - ri - o.

*p*

*p*

*p*

*p*

*pp* *p*

66 *f*

Na - to Chri - sto in prae - se - pe coe - li ci - ves ca - nunt lae - te cum im - men - so gau - di - o, cum im -

Na - to Chri - sto in prae - se - pe coe - li ci - ves ca - nunt lae - te cum im - men - so gau - di - o, cum im -

Na - to Chri - sto in prae - se - pe coe - li ci - ves ca - nunt lae - te cum im - men - so gau - di -

Na - to Chri - sto in prae - se - pe coe - li ci - ves ca - nunt lae - te cum im - men - so gau - di -



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Two systems of empty musical staves. The first system consists of two treble clef staves. The second system consists of a treble clef staff and a bass clef staff.

Four vocal staves with lyrics. The lyrics are: non cum ver-bo nec lo-que-la stu-pe-scen-tes cor-di-bus, stu-pe-scen-tes cor-di-  
non cum ver-bo nec lo-que-la stu-pe-scen-tes cor-di-bus, stu-pe-scen-tes cor-di-  
non cum ver-bo nec lo-que-la stu-pe-scen-tes cor-di-bus, stu-pe-scen-tes cor-di-  
non cum ver-bo nec lo-que-la stu-pe-scen-tes cor-di-bus, stu-pe-scen-tes cor-di-

Four piano accompaniment staves. The first two are treble clef staves, and the last two are bass clef staves. The music consists of chords and melodic lines.

Two piano accompaniment staves, one treble clef and one bass clef. The music consists of chords and melodic lines.

The musical score is arranged in systems. The first system shows the piano accompaniment with dynamics *mp* and *f*. The second system contains vocal parts with lyrics: "bus, stu-pe-scen - tes cor - di - bus. E - ia Ma - ter,". The third system continues the piano accompaniment with a *pizz.* marking. The fourth system shows the piano accompaniment with dynamics *mp* and *f*.

84

fons a - mo - ris, me sen - ti - re vim ar - do - ris fac, ut te - cum sen - ti - am,  
 fons a - mo - ris, me sen - ti - re vim ar - do - ris fac, ut te - cum sen - ti - am,  
 fons a mo - ris, me sen - ti - re vim ar - do - ris fac, ut te - cum sen - ti - am,  
 fons a - mo - ris, me sen - ti - re vim ar - do - ris, ar - do - ris fac, ut te - cum sen - ti - am,

88

sen - ti - am. Fac, ut ar - de-at cor me - um in a - man - do Chri - stum De - um

sen - ti - am. Fac, ut ar - de-at cor me - um in a - man do Chri - stum De - um

sen - ti - am. Fac, ut ar - de-at cor me - um in a - man - do Chri - stum De - um

sen - ti - am. Fac, ut ar - de-at cor me - um in a - man - do Chri - stum De - um

92

*f* *p* *f* *p* *f* *p* *pp* *f* *p* *pp*

ut si - bi com - pla - ce - am. San - cta Ma - ter, is - tud a - gas, po - ne no - stro  
ut si - bi com - pla - ce - am. San - cta Ma - ter, is - tud a - gas, po - ne no - stro  
ut si - bi com - pla - ce - am. San - cta Ma - ter, is - tud a - gas, po - ne no - stro  
ut si - bi com - pla - ce - am. San - cta Ma - ter, is - tud a - gas, po - ne no - stro

*poco rit.*

du-cas pla-gas      *p* cor-di fi-xas va-li - de,      *mf* cor-di fi-xas va-li - de.      *mp* Tu - i na - ti

du-cas pla-gas      *p* cor-di fi-xas va-li - de,      *mf* cor-di fi-xas va-li - de.      *mp* Tu - i na - ti

du-cas pla-gas      *p* cor-di fi-xas va-li - de,      *mf* cor-di fi-xas va-li - de.      *mp* Tu - i na - ti

du-cas pla-gas      *p* cor-di fi-xas va-li - de,      *mf* cor-di fi-xas va-li - de.      *mp* Tu - i na - ti

101

coe-lo lap - si, lam dig - na - ti foe-no na-sci, poe-nas me-cum di-vi-de,

coe-lo lap - si, lam dig - na - ti foe-no na-sci, poe-nas me-cum di-vi-de,

coe - lo lap - si, lam dig - na - ti foe-no na-sci, poe-nas me-cum di-vi-de,

coe-lo lap - si, lam dig - na - ti foe-no na-sci, poe-nas me-cum di-vi-de,

First system of musical notation. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a half rest followed by a quarter rest, then a series of notes in a 3/4 time signature. The key signature has one flat (B-flat).

Second system of musical notation. It shows the piano accompaniment for the second system. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *mf* and *Ped.* (pedal).

Third system of musical notation. The vocal line begins with a half rest, followed by a quarter rest, then a note with a dynamic marking of *p* (piano).

Fourth system of musical notation. The vocal line continues with lyrics: "di - vi - de." and "poe - nas me - cum di - vi - de." Dynamics include *mf* and *p*.

Fifth system of musical notation. The vocal line continues with lyrics: "di - vi - de. Fac me te - cum con - gau - de - re le - su - li - no co - hae -". Dynamics include *p* and *mf*.

Sixth system of musical notation. The vocal line continues with lyrics: "di - vi - de. Fac me te - cum con - gau - de - re le - su - li - no co - hae -". Dynamics include *p* and *mf*.

Seventh system of musical notation. This system is primarily for the piano accompaniment, featuring multiple staves for different instruments or parts. Dynamics include *pp pizz.* (pianissimo pizzicato) and *arco* (arco), along with *p* and *mf*.

Eighth system of musical notation. This system continues the piano accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

110

The musical score is arranged in five systems. The first system shows the beginning of the piano accompaniment with a treble and bass clef. The second system continues the piano accompaniment, with the word "man." under the bass line and "Ped." under the treble line. The third system contains the vocal line with the lyrics "re - re do-nec e - go vi - xe - ro, do-nec e - go vi - xe - ro." in both treble and bass clefs. The fourth system continues the piano accompaniment. The fifth system concludes the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).



120

*f* *mf* *mp*

- xi - li - o. Hunc ar - do - rem fac com - mu - nem, ne fa - ci - as me im - mu - nem, - xi - li - o.

*f* *mf* *mp*

*f* *mf* *mp*

*mp* *f*

ab hoc de - si - de - ri - o. *f* Vir-go vir-gi-num prae - cla - ra mi hi iam non sis a - ma - ra

*f* Vir-go vir-gi-num prae - cla - ra mi - hi iam non sis a - ma - ra

*f* Vir-go vir-gi-num prae - cla - ra mi hi iam non sis a - ma - ra

*f* Vir-go vir-gi-num prae - cla - ra mi hi iam non sis a - ma - ra

*f* *f* *f*

*f*

132

fac me par-vum sa-pe-re, fac me par vum sa-pe-re. Fac, ut por-tem pul-chrum for-tem  
 fac me par -vum sa-pe-re, fac me par -vum sa-pe-re.  
 fac me par -vum sa-pe-re, fac me par vum sa-pe-re.  
 fac me par -vum sa-pe-re, fac me par-vum sa-pe-re.

vo-lens vi - tam tra-de - re.  
qui na-scen-do vi-cit mor - tem vo-lens vi - tam tra-de - re.  
Fac me te - cum sa-ti - a - ri,

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Na-to tu-o i-ne-bria-ri, stans in-ter tri-pu-di-a, stans in-ter tri-pu-di-a.

Na-to tu-o i-ne-bria-ri, stans in-ter tri-pu-di-a, stans in-ter tri-pu-di-a.

na-to tu-o i-ne-bria-ri, stans in-ter tri-pu-di-a, stans in-ter tri-pu-di-a.

Na-to tu-o i-ne-bria-ri, stans in-ter tri-pu-di-a, stans in-ter tri-pu-di-a.

Empty grand staff for piano accompaniment, consisting of two staves.

Piano accompaniment for the first system, starting with a mezzo-forte (*mf*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

Vocal line 1 with lyrics: *mf* In - flam - ma - tus *p* et ac - cen - sus *mf* ob - stu - pes - cit o - mni sen - sus.

Vocal line 2 with lyrics: *mf* In - flam - ma - tus *p* et ac - cen - sus *mf* ob - stu - pes - cit o - mni sen - sus.

Vocal line 3 with lyrics: *mf* In - flam - ma - tus *p* et ac - cen - sus *mf* ob - stu - pes - cit o - mni sen - sus.

Vocal line 4 with lyrics: *mf* In - flam - ma - tus *p* et ac - cen - sus *mf* ob - stu - pes - cit o - mni sen - sus.

Piano accompaniment for the second system, featuring dynamics *p* and *mf* with hairpins. The right hand has a melodic line, and the left hand has a bass line.

Piano accompaniment for the second system, featuring dynamics *p* and *mf* with hairpins. The right hand has a melodic line, and the left hand has a bass line.

Piano accompaniment for the second system, featuring dynamics *p* and *mf* with hairpins. The right hand has a melodic line, and the left hand has a bass line.

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Piano accompaniment for the second system, featuring dynamics *p* and *mf* with hairpins. The right hand has a melodic line, and the left hand has a bass line.

Piano accompaniment for the second system, featuring dynamics *p* and *mf* with hairpins. The right hand has a melodic line, and the left hand has a bass line.

Ta - li de - com - mer - ci - o, ta - li de - com - mer - ci - o. Fac me na - to cus - to - di - ri.

Ta - li de - com - mer - ci - o, ta - li de - com - mer - ci - o. Fac me na - to cus - to - di - ri.

Ta - li de - com - mer - ci - o, ta - li de - com - mer - ci - o. Fac me na - to cus - to - di - ri.

Ta - li de - com - mer - ci - o, ta - li de - com - mer - ci - o. Fac me na - to cus - to - di - ri.

Ta - li de - com - mer - ci - o, ta - li de - com - mer - ci - o. Fac me na - to cus - to - di - ri.

Two empty musical staves, one in treble clef and one in bass clef, both in 3/4 time signature.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) in 3/4 time. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

Vocal line 1 in treble clef, 3/4 time. Lyrics: Ver-bo De - i prae-mu-ni - ri con-ser-va - ri gra - ti - a, con-ser - va - ri. Dynamics: *p*, *mf* with a triplet of eighth notes, and *p*.

Vocal line 2 in treble clef, 3/4 time. Lyrics: Ver-bo De - i prae-mu-ni - ri con-ser-va - ri gra - ti - a, con-ser - va - ri. Dynamics: *p*, *mf* with a triplet of eighth notes, and *p*.

Vocal line 3 in treble clef, 3/4 time. Lyrics: Ver-bo De - i prae-mu-ni - ri con-ser-va - ri gra - ti - a, con-ser - va - ri. Dynamics: *p*, *mf* with a triplet of eighth notes, and *p*.

Vocal line 4 in bass clef, 3/4 time. Lyrics: Ver-bo De - i prae-mu-ni - ri con-ser-va - ri gra - ti - a, con-ser - va - ri. Dynamics: *p*, *mf* with a triplet of eighth notes, and *p*.

Piano accompaniment for the second system, consisting of five staves (treble, two middle, and two bass clefs) in 3/4 time. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) in 3/4 time. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

gra - ti - a. *ppp* Quan - do cor - pus mo - ri - e - tur, fac, ut *p* a - ni - mae do - ne - tur tu - i *mf*

gra - ti - a. *ppp* Quan - do cor - pus mo - ri - e - tur, fac, ut *p* a - ni - mae do - ne - tur tu - i *mf*

gra - ti - a. *ppp* Quan - do cor - pus mo - ri - e - tur, fac, ut *p* a - ni - mae do - ne - tur tu - i *mf*

gra - ti - a. *ppp* Quan - do cor - pus mo - ri - e - tur, fac, ut *p* a - ni - mae do - ne - tur tu - i *mf*

na - ti vi - si - o, tu - i na - ti, tu - i na - ti vi - si - o.  
 na - ti vi - si - o, tu - i na - ti, tu - i na - ti vi - si - o.  
 na - ti vi - si - o, tu - i na - ti, tu - i na - ti vi - si - o.  
 na - ti vi - si - o, tu - i na - ti, tu - i na - ti vi - si - o.

Musical score for Collegium musicale bonum, page 166. The score is in 3/4 time and features vocal parts and piano accompaniment. The lyrics are "na - ti vi - si - o, tu - i na - ti, tu - i na - ti vi - si - o." The score includes dynamic markings such as *f*, *p*, and *mf*.

169

cresc.

po

co

fff

p

The first system of music features two vocal staves and a piano accompaniment. The vocal lines begin with the lyrics 'cresc.', 'po', and 'co' across the first three measures. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and bass notes. Dynamics include 'cresc.', 'po', 'co', 'fff', and 'p'.

cresc.

po

co

fff

p

The second system continues the vocal and piano parts. The vocal lines have rests in the first three measures. The piano accompaniment continues with similar rhythmic patterns. Dynamics include 'cresc.', 'po', 'co', 'fff', and 'p'.

cresc.

po

co

fff

p

The third system features vocal lines with the lyrics 'A - men.' starting in the fourth measure. The piano accompaniment continues. Dynamics include 'p' and 'A - men.'

A - men.

A - men.

A - men.

A - men.

cresc.

po

co

fff

p

The fourth system continues the vocal and piano parts. The vocal lines have rests in the first three measures. The piano accompaniment continues. Dynamics include 'cresc.', 'po', 'co', 'fff', and 'p'.

cresc.

po

co

fff

p

The fifth system continues the vocal and piano parts. The vocal lines have rests in the first three measures. The piano accompaniment continues. Dynamics include 'cresc.', 'po', 'co', 'fff', and 'p'.

cresc.

po

co

fff

p

The sixth system continues the vocal and piano parts. The vocal lines have rests in the first three measures. The piano accompaniment continues. Dynamics include 'cresc.', 'po', 'co', 'fff', and 'p'.

cresc.

po

co

fff

p

The seventh system continues the vocal and piano parts. The vocal lines have rests in the first three measures. The piano accompaniment continues. Dynamics include 'cresc.', 'po', 'co', 'fff', and 'p'.

cresc.

po

co

fff

p

Milým přátelům

Karolu a Olince

Frychův chorův

STABAT MATER SPECIOSA

pro smíšený sbor, varhany  
a instrumentální soubor

ložil a rád věnuje

Janův Polák

v Ostrově u Čech 10. června 2019